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FOR THE ARTS

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Conseil des Arts
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ACTING AS TRUE CULTURAL CITIZENS

All over the world, the arts are breathing renewed life into cities, neighbourhoods and regions. Culture and quality of life seem to go together – but how can we assemble all the ingredients to ensure that new cultural strategies are successful in bringing about lasting transformations in our societies?

These were the issues being debated at *Cultural Cities, Cities of the Future*,¹ an international symposium held in Montreal this October, organized by Culture Montréal and SECOR in partnership with the City of Montreal. Individuals working in the arts and culture from Frankfurt, Lyon, Lille, Strasbourg, Barcelona, London, Toronto, Quebec City and Montreal were unanimous in agreeing that everyone – politicians, business men and women, artists and citizens – had a responsibility in ensuring that human development remains an ongoing priority.

Despite a host of successful cultural initiatives that can be seen on every continent, there is no guarantee that the arts and culture will automatically be taken into account when key development decisions are being made. Indeed, it is often necessary to cajole and convince politicians and decision-makers to take up the culture challenge. Often faced with indifference or resistance, it is sometimes tempting to throw up one's arms and let culture be relegated to the fringe. After all, just whose responsibility is it to ensure that culture be actively promoted: federal, provincial or municipal politicians, the arts community on its own, private investors, the general public?

The Montreal symposium, which brought together municipal and regional politicians and cultural administrators from around the world, demonstrated very clearly the importance of making culture a core component in our lives.

At the first session, Quebec City Mayor Jean-Paul L'Allier spoke about a project to revitalize the city's St-Roch neighbourhood, which is taking place thanks to the presence and work of visual artists. He described how economic interests had let the neighbourhood fall into disrepair and how further damage had been inflicted by mindless road construction. Today, the neighbourhood has come back to life. It is home

to major schools; Méduse (a centre that houses arts and community organizations) has established its offices and studios there; and green spaces have been developed. The inhabitants can see clearly that there is a political commitment to investing on a human scale. Mayor L'Allier emphasized the importance of a cultural predisposition among politicians.

Marie-Christine Stanlec Warrant, a city councillor from Lille, described the phases involved in the transformation of the former industrial town in the north of France into a European cultural capital – with the added bonus of rejuvenating a highly populated and economically-disadvantaged neighbourhood. Ferran Mascarell discussed the unifying role that culture has played in the post-Franco development of Barcelona. And Patrice Béghain, from Lyon, emphasized the increasing responsibilities of municipalities in championing cultural matters.

These presentations resonated strongly when three young individuals from Saint-Michel, one of Montreal's most underprivileged neighbourhoods, described the extent to which TOHU, La Cité des arts du cirque (which played host to the first day of the symposium), has played a role in the social, economic and multicultural rejuvenation of their community. Their message was filled with gratitude, enthusiasm and hope, and would have moved even the most skeptical critic of culture.

The most eagerly awaited event of the second day (held at the Canadian Centre for Architecture) was a talk by Charles Landry, known internationally for his work on the cultural revitalization of cities. Landry's presentation, to an audience of about 200, was a rapid-fire tour of the world filled with thought-provoking remarks and riveting images. A sad-looking city with concrete buildings repainted in vivid colours to break up the monotony of the community

followed an image of a magnificent natural site collapsing under the weight of garish boutiques, eager to exploit the tourist potential.

At the heart of his presentation was a simple question: What is culture? To Landry, it is the possibility of thinking creatively – an answer full of enormous potential for debate in summing up the complexity of contemporary life. Landry's observations attested to the positive results that come from involving all citizens in creative thinking, and from giving people a right of cultural citizenship.

Tim Jones from Artscape Toronto discussed how the creation of the Gibraltar Point arts centre had literally saved the life of the city's historical distillery district and given Torontonians a new cultural hub. Lise Bissonnette, director of the Bibliothèque nationale du Québec, talked about how the architecture of Montreal's new library would allow users to make use of both the premises and literature in a wide variety of ways (reading rooms, workshops, lectures, etc.).

The over-all tenor of the symposium's discussions (see: www.culturemontreal.ca) was nicely encapsulated in opening remarks by Simon Brault, Chair of Culture Montréal and Vice-Chair of the Canada Council for the Arts: "We need to reinvent, expand, open up, reposition and refine the cultural programs and tools that have been in place for the past sixty years, so they can live up to today's challenges, and most of all, so they can stimulate the enormous potential for human development that our citizens hope for and deserve."

The conclusions were clear: in their neighbourhoods, villages, towns and cities, Canadians are entitled to a diverse cultural citizenship that is strongly-rooted and outward-looking, and everyone needs to be engaged in the full cultural development of their communities.

¹ The symposium was held as part of the 17th edition of Les Enlreiers Jacques-Carrier, an annual event that encourages the pooling of knowledge from different realms.

BACKGROUND: the Melvin Charney-designed sculpture garden of Montreal's Canadian Centre for Architecture, which co-hosted *Cultural Cities, Cities of the Future*. The garden was initiated as part of the Quebec government's program of integrating art and architecture into the urban landscape. Photo: Lolita Boudreau.



LIVING CULTURE IN THE GRASSLANDS

For some people, going to a performance or visiting an exhibit can be a daunting experience. What does this painting mean? Or this choreography? Or this musical composition? Out of fear of not being able to understand or relate to a work, many people simply avoid the risk altogether. Yet art can be interpreted in so many ways, and can conjure a broad range of emotions, including feelings of puzzlement, surprise – and delighted wonder.

The community of Val Marie in Saskatchewan decided to take a chance, and played host to a bold artistic adventure, as vast as the landscape of endless plains and skies – a collaboration between the community and artists to celebrate the land and its history.

Grasslands — Where Heaven Meets Earth drew upon the rich raw materials provided by the residents of Val Marie. It involved, among others, Common Weal Community Arts, the Art Gallery of Swift Current, the Swift Current Allied Arts Council, Grasslands National Park, Friends of the Grasslands, as well as choreographer Bill Coleman, visual artist Edward Poitras, musician Gordon Monahan, Coleman Lemieux and Co., and dancers Margie Gillis, David Earle, Robin Poitras, Johanna Bundon, Katherine Oledski, Krista Solheim, Jennifer Dahl, Peter Trotzner, Carol Prieur and Laurence Lemieux. The August 2004 event was supported by the Inter-Arts Office and the Dance Section of the Canada Council.

The adventure actually began several years ago. In 1992, Bill Coleman and Michael Caplan started to shape portraits of the people and their times, to enable them to tell their stories. Coincidentally, that same year Common Weal was founded, and put on a community play designed to empower individuals and communities to embrace and rewrite their own histories. The paths of Bill Coleman and Common Weal were destined to cross, and a remarkable tale sprang to life.

During the summer prior to the actual performance of *Grasslands*, the entire community of Val Marie – children, ranchers, First Nations peoples and artists – were enveloped by the gentle winds of a variety of cultural projects: contemporary music and dance workshops in Val Marie and Shaunavon; kite-making in the schools, coordinated by the Art Gallery of Swift Current; the creation of banners by 12 visual artists throughout southwest Saskatchewan;

collaborative quilting production and the recording of quilters' stories for an art exhibit in the Prairie Wind & Silver Sage Museum; the construction of corral-style fencing along the main street of Val Marie as a symbol of a community drawn together in farming life; and children's finger-painting on salt lick tubs decorated with local plant life.

The culmination of this artist in the community collaboration was a performance for the residents of Val Marie and the surrounding area in the protected heritage site of Grasslands National Park. At the entrance to the park, more than 600 people assembled to await the signal for departure. Around 2 o'clock in the afternoon, the vehicles set off, and passengers tuned their car radios to 98.5 FM, which was playing music created for the event. Along the way, dancers moved in and out of the golden landscape, while groundhogs and wild horses served as unwitting extras in the performance. Once on site, spectators discovered dancers lying on the ground like soldiers fallen in combat, with Margie Gillis standing in the doorway of an abandoned farmhouse. Taken by surprise and surrounded by the dancers, the public gradually realized that they themselves were part of the unfolding choreography. A small child asked the dancers what they were doing – and in the process performed his first solo!

The performance was not an exact replica of the words, stories, ideas and emotions that emerged from the community during the summer of activities – nor was it intended to be. But while no one individual may have found a perfect reproduction of his or her voice, all nevertheless recognized the echo of their combined creativity, all felt they had taken an important step toward a better understanding of their community. And all understood their unique role in the chain of creation. (See: www.commonweal-arts.com and www.colemanlemieux.com)

COVER: *Civilization Advances on the Land*, from *Grasslands — Where Heaven Meets Earth*, an artist-community arts event at the Grasslands National Park near Val Marie, Saskatchewan. Photo: Common Weal Community Arts Inc.
 ABOVE: Dancer Robin Poitras as Sage Woman, in *Grasslands — Where Heaven Meets Earth*. Photo: Common Weal Community Arts Inc.

2004 GOVERNOR GENERAL'S LITERARY AWARDS ANNOUNCED

Governor General Adrienne Clarkson has handed out the 2004 Governor General's Literary Awards. The fourteen writers and illustrators were honoured at ceremonies at Rideau Hall on November 15 and 16.

Retired Lt.-Gen. Roméo Dallaire and Winnipeg writer Miriam Toews were the English-language fiction and non-fiction winners, respectively. Dallaire's book, *Shake Hands with the Devil: The Failure of Humanity in Rwanda*, chronicles the tragic events leading up to one of the worst genocides of the century. Toews won for her third work of fiction, *A Complicated Kindness*, which the jury called "an unforgettable coming-of-age story, [both] melancholic and hopeful."

Other English-language winners were Roo Borson (poetry, for *Short Journey Upriver Toward Oshida*), Morris Panych (drama, for *Girl in the Goldfish Bowl*), Kenneth Oppel (children's literature, for *Airborn*), Stéphane Joris (children's illustration, for *Jabberwocky*) and Judith Cowan (translation, for *Mirabel*).

The French-language winners were: Pascale Quiviger (fiction, for *Le cerle parfait*), André Brochu (poetry, for *Les jours à vie*), Emma Haché (drama, for *L'Intimité*), Jean-Jacques Simard (nonfiction, for *La Réduction : l'Autochtone inventé et les Amérindiens d'aujourd'hui*), Nicole Leroux (children's literature, for *L'Hiver de Léo Palatouche*), Janice

Nadeau (children's illustration, for *Nul poisson où aller*) and Ivan Steenhout (translation, for *Les Indes occidentales*). Each prize winner receives \$15,000.

"The writers we're honouring this year haven't done all this remarkable work... in order to win a prize," said the Governor General. "For them, writing itself is the passion and the prize." For his part, Canada Council Director John Hobday said: "This is not only a celebration of literary achievement; it is also a celebration of the joy of reading and the power of the written word."

All this year's prize recipients are first-time winners, with the exception of Stéphane Joris, who takes home his third GG for children's illustration (he won previously in 1993 and 1999), and Ivan Steenhout, who also won for translation in 1987.

This year marks BMO Financial Group's 18th consecutive year as principal sponsor of the Governor General's Literary Awards.

For complete info on the GGs, see: www.canadacouncil.ca/prizes/ggla

CANLIT GOES GLOBAL

In October the book world goes to Belgrade. For close to 50 years, the Belgrade International Book Fair has been a book industry must. It typically attracts nearly 500 domestic and international publishers and close to half a million people. Among those attending this year's edition in the capital of Serbia and Montenegro were eight Canadian writers and book people. Among them, Gil Courtemanche, Myrna Kostash and David Homel, there to flog their own books, but also to help promote the translation of CanLit into a host of foreign languages.

Belgrade is the latest chapter in what is one of the hottest stories in Canadian writing: the foreign passion for Canadian books. There are many obvious reasons for this success story. Great writing, of course. International prizes for Canadian writers in recent years have certainly been a factor: three Booker (or Man Booker) Prizes in the last 12 years (Michael Ondaatje, Margaret Atwood and Yann Martel), an IMPAC Dublin Literary Award (Alistair MacLeod) and a Pulitzer Prize (Carol Shields).

But there are also less obvious reasons. And one is the international translation program that has been run jointly by the Canada Council and the Department of Foreign Affairs since 1987. In the last 10 years, the program has helped fund some 800 translations of Canadian books into Italian, German, Dutch, Danish, Spanish, Swedish, Chinese, Korean, and a polyglot of other languages. This year 124 grants totalling \$435,000 were awarded for translations into 32 languages. The average grant was \$3,500, a

modest investment in a high-risk venture in which foreign publishers must assume the bulk of translation costs, as well as costs for editing, design, production and marketing. Applications to the program increased by 10 per cent over the previous year.

This year's translation list ran the gamut of fiction, nonfiction, drama, poetry and children's literature. Among the more popular choices: Margaret Atwood's *Oryx and Crake*, Yann Martel's *Life of Pi*, Gil Courtemanche's *A Sunday at the Pool in Kigali*, Carol Shields' *Unless*, Ann-Marie MacDonald's *The Way the Crow Flies*, Gaétan Soucy's *Music-Hall*, David Adams Richards' *Mercy Among the Children*, Naomi Klein's *Fences and Windows*, Michael Ignatieff's *Empire Lite*, Margaret MacMillan's *Paris 1919*, Gérard Bouchard's *Genèse des nations et cultures du nouveau monde* and Brian Doyle's *Mary Ann Alice*. Among the up-and-coming authors in demand are Shauna Singh Baldwin, Thomas Wharton and Marie-Sissi Labrèche.

Background: Poster image for the 2004 Governor General's Literary Awards. Photo: Martin Lipman

LIFE OF YANN

YANN MARTEL ON HIS NINE MONTHS AS WRITER-IN-RESIDENCE AT THE SASKATOON PUBLIC LIBRARY

THE CANADA COUNCIL'S WRITER-IN-RESIDENCE PROGRAM IS AN INVESTMENT IN COMMUNITIES AND IN READING AND WRITING. IT PUTS A CREATIVE RESOURCE AT THE DISPOSAL OF THE COMMUNITY, IT ENCOURAGES EMERGING AND ESTABLISHED WRITERS, AND IT GIVES PROFESSIONAL WRITERS PRECIOUS TIME TO WRITE THIS YEAR, 19 LIBRARIES AND OTHER ORGANIZATIONS (FROM SUMMERLAND, B.C. TO PICTOU, N.S.) RECEIVED AN AVERAGE OF \$12,000 TO HELP DEFRAY THE COSTS OF WRITER-IN-RESIDENCE PROGRAMS. LAST YEAR (OCTOBER 2003 TO JUNE 2004), BOOKER PRIZE-WINNER YANN MARTEL (*LIFE OF PI*) WAS WRITER-IN-RESIDENCE AT THE SASKATOON PUBLIC LIBRARY. THE FOLLOWING IS A CONDENSED VERSION OF HIS REPORT TO THE CANADA COUNCIL ON HIS SOJOURN. (REPRINTED WITH THE KIND PERMISSION OF YANN MARTEL.)

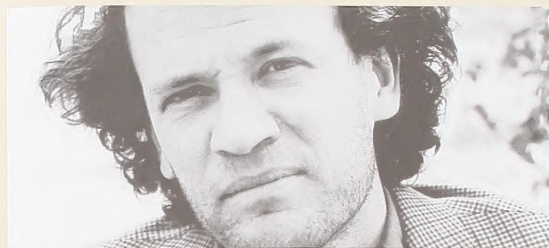


PHOTO: Doreen Schaub

When I arrived for my first day of work as writer-in-residence at the Saskatoon Public Library (SPL), there were 24 phone messages, 17 e-mails, 3 stories and 2 full-length manuscripts crying for my attention. The volume of work never let up.

My priority was to meet with writers and discuss with them up to 10 pages of their fiction or creative non-fiction. (As a novelist, I felt most comfortable dealing with prose; however, I never turned away poets or dramatists who wanted to share their work.) In total, I met with 121 emerging and established writers from Saskatoon, Regina, Prince Albert and North Battleford. I met with only a few writers more than once because I thought it was fairer to meet many people once rather than a few many times, and because I don't believe in creative writing, in the notion that writing can be taught by anything other than a good book, and so I viewed my role as that of a resource person for those who care to express themselves in a literary way, as a mid-wife for words, if you want. I was happy to do this, but then, damn it, those babies had to go off and walk on their own two literary legs!

I met each writer for up to an hour to discuss their work. We met in the office of the writer-in-residence, a cosy, well-appointed hole in the ground I shared with the Friends of the Library; I read the work beforehand and listened to what they had to say about it. Then I offered specific editorial and technical advice, and then more open on the piece as a whole and on writing in general. I met teenagers, single mothers, First Nations people, teachers, retirees, screenwriters, published poets and novelists, a pilot, an ophthalmologist, a bicycle mechanic, etc. I feel that the writers profited because they had someone who listened to them, read their work and commented on it – sometimes for the first time. It was a meeting of minds. The feedback was uniformly positive.

I also had drop-in hours, during which I met more than 250 people, some for as little as a few minutes while I signed their books; others for long enough that they could say they'd had a chat with a Booker Prize-winner; still others to chew the cud about writing; and then some others whom life washed upon my shore to see if I could fix their broken wings.

I also:

- (1) visited nine high schools, four elementary schools and the University of Saskatchewan, (2) still remember the strong impression the poet Earle Birney made on me when he visited my high school, so I thought it was a good thing that still-impressionable youth meet me so they could see a real, live, in-the-flesh person who lives from his creativity. The result – stimulating the imagination and curiosity of students – can only be of benefit to the students and, consequently, to the city of Saskatoon and to our country.
- (2) met with five writers' groups, six book clubs, and a group

of teachers, at branches of the SPL, in restaurants, and in private homes.

- (3) gave media interviews (Saskatoon StarPhoenix; the University of Saskatchewan's *The Sheaf*; *Regina Leader-Post*; *Ascent Magazine*; *India Abroad*; *The Globe & Mail*; *The National Post*; CBC and Radio-Canada (radio and television); CFCR community radio; and a Franco-Manitoban radio station, among others).
- (4) gave readings at SPL and its branches, at McMillan Robinson bookstore, at the Salon du Livre FrancoSaskois, and at the Northern Saskatchewan Children's Festival; spoke at the Saskatchewan Book Awards (Regina), the annual convention of the Canadian Association of Journalists, the Rotary Club and the Canadian Federation of University Women; introduced visiting writers (Dave Margoshes, Rosemary Sullivan, Diana Gabaldon); moderated a teen poetry slam; hosted a seniors' writing award ceremony; discussed the adaptation of books to the screen at the Flicks Film Festival; spoke on the meaning of faith in the modern world to a gathering called Multi-Faith Saskatoon; read at the launch of a new *Grimm* issue; and participated in a seminar on modern Iran at the University of Saskatchewan.
- (5) played a prominent role in the visit of Governor General Adrienne Clarkson and John Ralston Saul, thereby underlining the vital role that the SPL plays in the quality of life of the city. Their Excellencies, myself and Saskatoon writers Guy Vanderhaeghe, Tim Lilburn, David Carpenter and Louise Haile participated in a well-attended round-table discussion at the Library. I also accompanied Their Excellencies on many of their events. Without fail, they introduced me publicly as the "writer-in-residence at the Saskatoon Public Library." Thanks to this, I was able to make the residency known to such people as the Mayor of Saskatoon; two MLAs; the Indian Treaty Commissioner and twelve tribal elders; notables of the native community; and high school students.

On the days I was not in the office I was busy revisiting my short story collection *The Facts Behind The Helsinki Roccamatios*, and I traveled the province, the country and the world talking about my novel *Life of Pi*. During these trips, my work as writer-in-residence at the Saskatoon Public Library always came up.

The people of Saskatoon have an incredible library system. The proof is that 63.9 percent of them have a library card. My lasting impression of Saskatoon is of a city with a real sense of community, where creativity is encouraged not as something for leisure hours, but as a key to a good life. I feel privileged to have been a part of such a community.

I feel I've raised the profile of the writer-in-residence program and worked hard to participate in the community. Most important, however, were the one-to-one meetings with those who want to do what I do — create something out of nothing with their pens.

INBRIEF

UNESCO CONVENTION ON CULTURAL DIVERSITY

Following a decision of UNESCO's General Conference in October 2003 to develop an international legal instrument to protect and promote cultural diversity, work has been proceeding rapidly to prepare a text that can be adopted in the fall of 2005.

A preliminary draft convention was elaborated earlier this year by an international group of experts with backgrounds in anthropology, international law, economics, culture and philosophy. (Professor Ivan Bernier of the Faculty of Law at Laval University was among the experts appointed in their personal capacity by UNESCO.)

The draft *Convention on the Protection and Promotion of the Diversity of Cultural Contents and Artistic Expressions* was examined in Paris in September by representatives of 128 member-states and approximately 20 NGOs. The text recognizes the cultural and economic nature of cultural goods and services, and includes measures that member-states could adopt to promote and protect cultural content and artistic expression within their own countries.

The draft text also includes basic principles, found in other UNESCO conventions, on human rights, freedom of expression, the equality of cultures, cooperation and international solidarity. As well, it reinforces the link between cultural diversity and intercultural dialogue and development.

The draft Convention defines cultural diversity as the "manifest ways in which the cultures of social groups and societies find expression," such as cultural expressions, cultural goods and services, cultural industries, cultural capital and cultural policies. It proposes the creation of an intergovernmental committee to oversee the implementation of the convention, and UNESCO-based arbitration and conciliation procedures which are new elements in a UNESCO convention.

The September meeting was largely exploratory, and many member-states used it as an opportunity to ascertain various positions, identify contentious items in the draft Convention (the U.S. in particular expressed reservations about the need for such a Convention) and determine what consensus there was. Member States have been asked to provide detailed written responses by the end of November. The Department of Canadian Heritage is developing Canada's position in cooperation with Foreign Affairs Canada and the Canadian Commission for UNESCO.

David A. Walden, Secretary-General, Canadian Commission for UNESCO



SAIDYE BRONFMAN AWARD

Ceramic artist Maurice Savoie of Longueuil, Quebec has won the Saidye Bronfman Award for 2004. The \$25,000 annual prize, administered by the Canada Council, recognizes excellence in the fine crafts. Savoie has been creating ceramic art for over 50 years and has exhibited his work in more than 100 shows in Canada, the U.S. and Europe. ABOVE: S.U.V. (2003), porcelain, bronze and glass; Bronfman Collection, Canadian Museum of Civilization. Photo: Pierre Gauvin



VERONICA TENNANT WINS WALTER CARSEN PERFORMING ARTS PRIZE

Dancer, author and producer-director Veronica Tennant is the 2004 winner of the \$30,000 Walter Carsen Prize for Excellence in the Performing Arts. During an illustrious 25-year career as prima ballerina with the National Ballet of Canada, Veronica Tennant won a devoted national and international following as a dancer of extraordinary versatility and dramatic power. She worked with such legends as Erik Bruhn and Roland Petit, and danced with the likes of Rudolf Nureyev and Mikhail Baryshnikov.

After her career with the National Ballet, Tennant hosted *Sunday Arts Entertainment* on CBC. Now an established filmmaker, she is passionately committed to opening up dance to wider audiences. Her productions include *Margie Gillis: Wild Hearts in Strange Times* (1996), *Karen Kain: Dancing in the Moment* (1998), which won an International EMMY Award, and *Shadow Pleasures*, based on the works of Michael Ondaatje. The author of two books on dance for young people, Veronica Tennant is a Companion of the Order of Canada (2003) and a winner of a Governor General's Performing Arts Award (2004).

From left: philanthropist Walter Carsen, Veronica Tennant and Canada Council Director John Hobday.

KAREN KAIN NEW CHAIR OF THE CANADA COUNCIL

Karen Kain has been appointed Chair of the Canada Council for the Arts. The renowned former ballerina, a tireless promoter of the arts as a central element of Canadian life, said the following upon her appointment: "I recognize this to be a crucial era for the Canada Council, and I am honoured and delighted to take on the challenge as Chair." She was appointed September 14 for a five-year term.

Born in Hamilton, Kain studied at the National Ballet School, joining the National Ballet of Canada in 1969. She was promoted to principal dancer in 1971, after her debut as the Swan Queen in *Swan Lake*. A silver medal at the International Ballet Competition in Moscow in 1973 helped launch an international career during which she danced many of ballet's greatest roles with some of the world's finest ballet companies. She teamed with some of the most illustrious choreographers and dancers of her day. A Companion of the Order of Canada (1991), Kain is now an Artistic Associate with the National Ballet.

CANADA COUNCIL FUNDING RENEWED

The federal government has announced an extension to its Tomorrow Starts Today arts funding initiative for another year. For the Canada Council, this represents a continuation of the \$25 million that was added to its parliamentary appropriation beginning in 2001-02.

Canada Council Chair Karen Kain applauded Canadian Heritage Minister Liza Frulla and the government "for their commitment to providing much-needed support to Canadian artists and arts organizations. The arts are essential to the quality of life of Canadians and the social and economic development of communities. We are delighted that the government has recognized this. The government's decision will allow us to maintain our current level of funding in 2005-06, and we hope it will lead to a longer-term commitment of these funds in the future."

Ms. Kain said she was encouraged by the outpouring of support for the extension of Tomorrow Starts Today from individuals and organizations across the country. In addition to appeals by artists and arts organizations, the federal, provincial and territorial ministers responsible for culture and the Federation of Canadian Municipalities recently called for the renewal of the arts funding initiative.

The Canada Council's total appropriation – including the Tomorrow Starts Today funding – was just over \$150 million this year. In 2003-04, the Council provided support to more than 4,000 individual artists and arts organizations in hundreds of communities across Canada.

A NOTE FROM THE EDITORS

Several months ago, *For the Arts* launched a survey to obtain feedback from readers. The responses were positive and constructive. Readers said they liked the arts information provided and that *For the Arts* filled a void, with arts coverage and news that was not generally found elsewhere.

For the Arts is now five years old. And like most five-year-olds, it is confronting a very new environment. That includes a context in which budgets continue to be tight and in which agencies like the Canada Council continually have to advocate on their own behalf and on behalf of the communities they serve – in the case of the Council, to explain clearly why support for the arts is important and is of value to the larger society.

Over the next few months, we will be re-examining the newsletter (print and e-versions), and a host of other communications and advocacy issues – all against the backdrop of a new corporate plan for the period 2005-08. We hope to create a vehicle (or vehicles) that continue to advocate "for the arts" and continue to address the Council's mandate of promoting the arts in Canada. We hope to re-launch in the spring.

We'd like to thank all survey respondents, and congratulate Nathalie Bastien of Montreal and Karen Wardle of Ste Anne, Manitoba, who won the draw for a set of GG award-winning books.



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Photo: Denis Oliver / C3 Images

VERONICA TENNANT REMPORTE LE PRIX WALTER-CARSEN D'EXCELLENCE EN ARTS DE LA SCÈNE

La danseuse, auteure et productrice-réalisatrice Veronica Tennant a remporté le Prix Walter-Carson d'excellence en arts de la scène de 2004, prix assorti d'une bourse de 30 000 \$. Au de ses 25 prestigieuses années de carrière en tant que première danseuse du Ballet national du Canada, Veronica Tennant a travaillé avec des légendes telles que Erik Rubin et Roland Petit, et danse avec des grands comme Rudolf Nouriev et Mikhail Baryshnikov.

Après avoir pris sa retraite du ballet, elle a animé l'émission *Sunday Arts Entertainment* à la radio de la CBC. Aujourd'hui réalisatrice reconnue, elle se consacre avec passion à rendre la danse accessible à un vaste public. Elle a, entre autres, réalisé les « films danses » *Magic Cillies*, *Wild Hearts in Strange Times* (1996), *Karen Kain*. *Dancing in the Moment* (1998), qui a remporté un *Emmy Award International* et plus récemment, *Shadow* *Pieces*, inspiré de l'œuvre de Michael Ondaatje. Veronica Tennant a aussi écrit deux livres sur la danse destinés aux jeunes. Nommée Compagnon de l'Ordre du Canada en 2003, elle a reçu, cette année, l'un des Prix du Gouverneur général pour les arts de la scène.

De gauche à droite: le philanthrope Walter Carson, Veronica Tennant et John Hobbiey, directeur du Conseil des Arts du Canada.

KAREN KAIN NOMMÉE PRÉSIDENTE DU CONSEIL DES ARTS DU CANADA

Le 14 septembre, Karen Kain a été nommée présidente du Conseil des Arts du Canada pour un mandat de cinq ans. Coordonnatrice des arts comme un élément essentiel de la vie canadienne, l'ancienne ballerine de renom a écrit et joué pour tout un éventail de spectacles. À l'annonce de sa nomination, elle a déclaré: « Le Conseil des Arts traverse une période cruciale et, en tant que présidente, je suis honorée et ravie de relever le défi. »

Originaire de Hamilton, Karen Kain étudie à l'École nationale de ballet avant de rejoindre les rangs du Ballet national du Canada en 1969. Après avoir fait ses débuts comme reine des cygnes dans *Le lac des cygnes*, elle devient, en 1971, première danseuse du Ballet. La médaille d'argent qu'elle remporte en 1973 au Concours international de ballet à Moscou lui permet alors d'entreprendre une carrière internationale au cours de laquelle elle interprète les plus grands rôles du répertoire classique avec certaines des plus prestigieuses compagnies de ballets au monde. Elle collaborera aussi avec les plus célèbres chorégraphes et danseurs. Compagnon de l'Ordre du Canada depuis 1991, Karen Kain est aujourd'hui codirectrice artistique du Ballet national du Canada.

RENOUVELEMENT DU FINANCEMENT DU CONSEIL DES ARTS

Le gouvernement fédéral a annoncé que le programme *Un avenir en art*, un important investissement dans les arts et la culture, sera prolongé d'un an. Pour le Conseil des Arts, cela se traduit par la reconduction des 25 millions de dollars qu'il reçoit depuis 2001-2002.

Le président du Conseil des Arts, Karen Kain, a félicité le ministre du Patrimoine canadien et le gouvernement fédéral pour leur engagement à verser un soutien des plus nécessaires aux artistes et aux organismes artistiques et sociaux des collectivités canadiennes à la qualité de vie des Canadiens et des Canadiennes, ainsi qu'au développement économique et social des collectivités dans lesquelles ils vivent. Nous sommes enchantés que le gouvernement reconnaisse et qu'il en témoigne concrètement la décision du gouvernement permettrait au Conseil de maintenir son niveau de financement pour 2005-2006, ce qui, nous le soulignons, se traduit également par un engagement financier à plus long terme.

Karen Kain a aussi souligné qu'elle trouvait stimulantes les manifestations de soutien pour la prolongation du programme *Un avenir en art*, manifestations qui sont venues d'une foule de personnes et d'organismes de partout au pays. « Les artistes et les organisations artistiques, les ministres de la culture et du patrimoine des différents ordres de gouvernement, ainsi que la Fédération des municipalités canadiennes ont aussi récemment plaidé la cause du renouvellement de ce programme de financement des arts. »

Cette année, le crédit parlementaire voté au Conseil des Arts - incluant les fonds du programme *Un avenir en art* - se chiffrait à un peu plus de 150 millions de dollars. En 2003-2004, le Conseil des Arts a appuyé plus de 4 000 artistes et organismes artistiques, répartis dans des centaines de collectivités du Canada.

UN MESSAGE DE LA RÉDACTION

Il y a quelques mois, *Pour les Arts* menait une enquête pour sonder l'opinion de ses lecteurs et lecteurs. Les réponses et les commentaires obtenus se sont avérés très positifs et très constructifs, et nous les avons examinés avec un vif intérêt. Les lecteurs ont, entre autres, mentionné qu'ils appréciaient le type d'information artistique que livrait le bulletin. De plus, ils ont souligné que le bulletin occupait un créneau particulier et peu couvert dans le domaine de l'information culturelle.

Nouvelle conjoncture. Cette situation, qui s'inscrit dans un contexte de rationalisation budgétaire, amène le Conseil, à l'instar d'autres organismes, à plaider constamment, en son nom et au nom de la communauté artistique, la cause des arts. L'importance du soutien à la culture et la grande valeur des arts pour l'ensemble de la collectivité.

Au cours des prochains mois, notre équipe explorera divers scénarios pour le bulletin (version papier et version électronique) et examinera l'ensemble des produits de communications du Conseil. S'inscrivant dans l'esprit du nouveau plan d'entreprise du Conseil (qui liquide la période 2005-2008), cet examen pourrait notre constante réflexion sur les moyens de remplir mieux notre mandat de promotion des arts au Canada. En ce qui concerne le bulletin, nous espérons livrer à nos lecteurs une nouvelle mouture au printemps prochain.

Enfin, nous remercions chaleureusement toutes celles et tous ceux qui ont participé à notre enquête, et nous félicitons le collectif des livres gagnants des GG 2003.

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CHRONIQUE DES PLAINES

ouest de la Saskatchewan, produisant collectivement une œuvre contemporaine et récents d'artistes de la communauté, exposée à l'Université Regina Wally & Margaret Sagar), construct-
 soviétique, communautaire et son message. Avec l'appui, entre autres, du Bureau international et du
 d'artistes de la danse du Conseil, il gère, entre autres, la galerie d'art de Swift Current de la ville de
 agrique et la communauté, métamorphose cloquée de bœuf à bœuf, qui nous les doists des
 enfants, se sont mis à raconter en messages des histoires locales. L'atmosphère et son message
 lorsque les habitants de Val Marie et des environs ont été conviés au spectacle préparé par les
 artistes dans le parc arboré (des Prairies, une œuvre patrimoniale protégée, imaginez la scène : un
 paysage qui suggère l'arctique).

AGIR EN VÉRITABLE CITOYEN CULTUREL

Un peu partout dans le monde, les arts et la culture sont appelés à la rescousse pour enrichir ou revitaliser des villes, des quartiers, des territoires. À l'évidence, culture et qualité de vie des citoyens vont de pair. Il faut maintenant chercher comment réunir tous les ingrédients pour faire en sorte que les nouvelles stratégies culturelles puissent transformer de façon durable nos sociétés.



Les

questions qu'on se pose à l'occasion du colloque Villes Méduses (un lieu regroupant des organismes artistiques et culturels de Montréal, Québec et Toronto) — devraient

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POUR LES ARTS

